



NEWSLETTER

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Reflections on a Career: Paul Bryan, Honorary SECM Member

From the outset on March 7, 1920, I was immersed in “classical” music. My mother had been taught to play the piano and sing, and she saw to it that our radio was tuned to the rich offerings that were then available, such as the New York Philharmonic Symphony Orchestra, the Metropolitan Opera, Ford Sunday Evening Hour, WOR Orchestra, the Army, Navy, and Marine Bands, the Roxy Theater, and the Mormon Temple Tabernacle Choir.

My first musical love was a Marine Band harmonica made by the Hohner Company. This was a wonderful little instrument with fabulous intonation, given to me by my grandfather. A bit later, one magical day around 1927, a “Harold Hill” type (name forgotten) appeared on our horizon and announced that he was organizing a band for beginners and was recruiting players whom he would teach for a modest fee. A neighborhood friend remembered that he had an old tuba in his basement and asked if I would like to try it out.

The die was quickly cast; my future in music was assured. I was enthusiastic and music became my driving force, my “religion.” I would earn my living as a “bandman,” performer, or conductor whose life was constantly being enriched as I learned about it and strove to teach others.

My basic musical training took place in four-year segments in New Jersey and Michigan. The first centered around Hamilton Township High School in New Jersey, where I had two excellent and dedicated teachers: Harland Darling (the director of the band) and Louise Baird, who led the choral activities and assigned me a prominent role in the chorus, as well as a solo part in the annual musical, *All at Sea*, based on Gilbert and Sullivan’s shows.

Simultaneously, Mr. Darling persuaded my parents to provide very expensive private lessons (\$10) for me. In addition, he took me and two others in his Oldsmobile to solo and ensemble contests at both the local and national levels. At the contests in Cleveland and Columbus, Ohio, I heard other talented students and bands, including the celebrated high school band from Hobart, Indiana. Its director, William D. Revelli, had been chosen to lead the first

New Jersey All-State Band for which I had auditioned and been chosen to be the first chair baritonist. It was an important event because Revelli had also been hired to lead the band at the University of Michigan and was seeking talented members. The happy result was that he offered a board job which made it possible. There was already much musical activity, including a professional concert series with big-time soloists and symphony orchestras that culminated in a several-day May Festival built around the Philadelphia Orchestra. Furthermore, its ambitious leaders were establishing a School of Music. In retrospect, it was a very exciting time in the

history of music at the university, as well as in the life of Paul Robey Bryan, Jr., both personally and professionally!

In the fall of 1937, I entered the four-year curriculum in music education. At the beginning, most of my activity centered around the band, its members, and its activities. There was also an orchestra whose enthusiastic young conductor, Thor Johnson, was ambitiously building his repertoire and reputation both on campus and abroad. As the fates would have it, the orchestra was playing Mozart’s Overture to *The Magic Flute* and Brahms’s *Symphony No. 2* “with their prominent parts for trombones, and was lacking a qualified trombonist. So I joined and found myself in the midst of a new and thrilling kind of music. Furthermore, in the following year a comely contrabass player, Virginia Schmitt, was seated almost next to me. Sparks flew, and in time we joined hands forever. We were married for more than 75 years!

I continued to play in Revelli’s band throughout my undergraduate years, but our personal and professional relationships lacked warmth and appreciation. There was little contact after WWII, but my relationship with Thor Johnson continued through these years. I became a member of his circle of friends and professional colleagues who worked with him as he pursued his illustrious conducting career.

After graduating in 1941, a position in the US Signal Corps Band at Fort Monmouth, New Jersey, beckoned. For four years, I



Johann Baptist Wanhal

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From the Editor

The SECM Newsletter is published twice yearly, in October and April. Submissions in the following categories are encouraged:

- News of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.);
- Reviews of performances of eighteenth-century music;
- Reviews of books, editions, or recordings of eighteenth-century music;
- Conference reports;
- Dissertations in progress on eighteenth-century music;
- Upcoming conferences and meetings;
- Calls for papers and manuscripts;
- Research reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to the SECM Newsletter editor (kimary.fick@oregonstate.edu). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



SECM Officers

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† H. C. Robbins Landon (2004), Malcolm Bilson (2005),
Bathia Churgin (2009), Sterling E. Murray (2016),
Paul R. Bryan (2017)



New Members

Robert Creigh, Bryan Terry

President's Message

I am happy to report that the study of eighteenth-century music is well represented this year at the annual meeting of the American Musicological Society in San Antonio, Texas (1–4 November). The AMS program alone contains numerous papers and sessions on music in the eighteenth century, including panels on “Rethinking the Enlightenment,” “Eighteenth-Century Opera: Texts, Translations, and Teaching,” and “Enlightenment Aesthetics.” I am especially pleased to see such a wide diversity of paper topics and geographic areas represented on the program, from Mozart keyboard sonatas in Vienna, to glees and tambourines in Georgian England, and music-culture in Paraguay, France, Italy, and colonial America. If you are attending AMS, I encourage you to support the presentations of fellow scholars in eighteenth-century studies, and to participate in events sponsored by the eighteenth-century societies, such as the Mozart Society of America Study Session (Friday, 2 November, Texas B, 8:00–11:00pm).

In addition, please consider joining us for the Society for Eighteenth-Century Music's General Meeting (Friday, 2 November, Texas B, 6:00–6:15pm), followed by a joint reception hosted by the eighteenth-century societies (SECM, HSNA, MSA, ABS, and AHS). This year's reception (Friday, 2 November, Texas B, 6:15–7:30pm) will honor the fifteenth anniversary of the Cambridge University Press journal, *Eighteenth-Century Music*. Please join us as we celebrate the history of this stellar publication.

As we look ahead to the spring of 2019, I would like to thank Rebecca Geoffroy-Schwinden (chair), Mary Caton Lingold, and Deirdre Loughridge for reviewing the excellent and numerous proposals submitted for our annual affiliate society session at ASECS 2019 (21–23 March, Denver, CO). We will announce the papers chosen for the panel on the SECM website later this fall.

As always, I invite members to contact me with questions, comments, or suggestions about any of the Society's activities. I also welcome those who are interested in serving the Society to contact me. There are many opportunities for service that arise throughout the year, and your active participation in the Society is always welcome and encouraged. I also invite nominations for honorary memberships in the Society. The board of directors accepts nominations at any point throughout the year for members who have made outstanding and lifelong contributions to the study and teaching of eighteenth-century music.

I look forward to seeing many of you at AMS in San Antonio.



Fall 2018 Member News

Markus Rathey published an article on the musical and religious traditions of Bach's first major composition, the cantata for the introduction of the town council in Mühlhausen in 1708. The article outlines how Bach's piece conforms to practices and traditions already established in the later seventeenth century: “In Honor of God and the City: Strategies of Theological and Symbolic Communication in Bach's Cantata *Gott ist mein König*,” in M. Peters and R. Sanders (eds.), *Compositional Choices and Meaning in the Vocal Music of J.S. Bach*, Lanham: Lexington, 2018, 3–22.

Alison DeSimone was awarded the J. Merrill Knapp Fellowship from the American Handel Society and the H. Robert Cohen/RIPM Fund Travel Grant from the American Musicological Society, both in support of research for her book, *The Power of Pastiche: Musical Miscellany and the Creation of Cultural Identity in Early Eighteenth-Century London*.

Jane Schatkin Hettrick's article "A Lutheran Contribution towards Understanding Mozart: Friedrich Brinkmann's Edition of the Works for *Spieluhr*" was published in *Ad Witebergensis—Select Proceedings of Lutheranism and the Classics III: Lutherans Read History* (Minneapolis: Lutheran Press, 2018). Her review-article "Keeping the Faith: The Power of Great Sacred Music," which examines and expands on Virginia Schubert's book *To Sing with the Angels: A History of the Twin Cities Catholic Chorale*, appeared in *The American Organist* (Aug. 2018) and was reprinted in *Sacred Music* (Fall 2018).

While attending the IAML (International Association of Music Libraries, Archives and Documentation Centers) Congress in Leipzig, Germany, in July, David Blum (Research Librarian, Moravian Music Foundation in Winston-Salem, NC) met John Roberts (Professor Emeritus of Music from UC Berkeley), who asked about getting copies of Latin sacred music by Italian composers (including Antonio Lotti, Durante, Gasparini and others) from a collection in Lititz, Pennsylvania, which has not yet been cataloged. Most of these works are Masses or selections (usually the Kyrie and Gloria) of Masses. These manuscripts are in the hand of a copyist who is believed to have worked closely with Handel or Handel's copyists in London sometime between 1728–1749. Copies made from microfilm have been produced for further study by Dr. Roberts who intends to follow up on the work of Donald Burrows ("A German in London: the Trail of a 'European' Music Copyist") and Howard Serwer ("Handel in Bethlehem"), possibly with an article in the future.

Moira Leanne Hill was awarded the Scheide Prize of the American Bach Society in April for an article published last year in which she uncovered the identity of a previously anonymous scribe who worked for C.P.E. Bach in Hamburg. The German-language piece appeared in the *Bach Jahrbuch* 2016 under the title "Der Sanger Johann Andreas Hoffmann als Notenkopist C. P. E. Bachs." An English-language article describing the process of discovery can be found on page four of the Spring 2017 edition of *Bach Notes*, the newsletter of the American Bach Society.



A Fond Farewell

Dear SECM Membership,

After serving two terms (2015–2018) as the Society for Eighteenth-Century Music Newsletter Editor, I am stepping down from this position. Starting with the Spring 2019 newsletter, Kimary Fick (Oregon State University), who has been attending SECM meetings since 2012, will take over for me. Kimary and I are currently editing this Fall 2018 newsletter, which should be mailed around the time of AMS in San Antonio, so the transition should be smooth.

It has been a pleasure to serve the society as the newsletter editor. I have learned so much from all of you over these past four

years, and I appreciate having had the opportunity to be in touch with many of you concerning article contributions, reviews, and member news. My deepest thanks to Mark Knoll, who has tirelessly formatted the newsletter every spring and fall. My thanks also to Janet K. Page, who appointed me to this position, and to Sarah Eyerly, our current president.

From now on, please direct all newsletter correspondence to Kimary at kimary.fick@oregonstate.edu. I look forward to running into you all at conferences, whether annual meetings of the American Musicological Society or at our regular biennial SECM conference. Finally, if you come through Kansas City, I'll take you out for barbecue!

Best wishes,

Alison DeSimone

University of Missouri-Kansas City



Announcements and Calls for Papers

8th Annual Conference of the

Historical Keyboard Society of North America (HKSNA)

Conference Dates: May 13-15, 2019

Huntsville, Texas, U.S.A.

Call for Proposals

Proposal submission deadline: October 15, 2018

Admired, imitated, and heatedly debated, the concept of Italian style and taste plays an essential role in the history of keyboard music. The Historical Keyboard Society of North America (HKSNA) dedicates its eighth annual meeting to all aspects of Italian style and its international reception throughout the centuries, including—but not limited to—composition and improvisation, music theory and basso continuo, instrument making, pedagogy, and temperaments. Hosted by the Center for Early Music Research and Performance (CEMRAP) at the Sam Houston State University School of Music (Huntsville, Texas), three days of events (Monday through Wednesday, May 13–15, 2019) will include paper presentations, lecture-recitals, and mini-recitals, evening concerts, and an exhibition of publications, recordings, and instrument makers' work. A limited number of presentations and sessions on historical keyboard topics that are not directly related to the theme of the conference, will be considered.

The submission deadline is October 15, 2018. Presentations of all formats are limited to 25 minutes. Presenters must be members of HKSNA and must register for the conference. Presenters must also cover their own travel and other expenses. Further information, as it becomes available, will be posted on the society's website <http://www.historicalkeyboardsociety.org>.

The Society for Eighteenth-Century Music has decided to add master's theses to our list of current/recent dissertations (and now theses) pertaining to the long eighteenth century (<https://www.secm.org/misc/dissertations.html>). We are soliciting thesis and dissertation titles—along with the institution and date of completion (or status as in-progress)—from members as well as their current and recent students. Authors of dissertations and theses pertaining to the long eighteenth century can send this information to Ashley Greathouse (greathaa@mail.uc.edu) to have them added to or updated in our list.

The Riemenschneider Bach Institute (RBI) is now accepting applications for the Martha Goldsworthy Arnold visiting academic research fellowship. The award is for a period of residence, typically from one to four weeks, to use the RBI's resources for research and writing. The RBI collection includes over 30,000 items and offers broad research opportunities. In addition to the central collection of Bach-oriented manuscripts, books, archival materials, and scores, the RBI holds many additional rare items, including the Emmy Martin collection of first-edition scores, the opera-oriented Tom Vilella collection of phonodiscs, books, archival materials, and memorabilia, and the Jack Lee collection, which is concentrated in musical theater and popular song and includes many unpublished conductor's scores, scripts, and prompt books for musicals as well as rare 19th-century song publications. The RBI welcomes applications from scholars interested not only in its exceptional collection of Bach-related materials, but in any of its diverse holdings.

More information about the holdings can be found here: Libguide: <http://libguides.bw.edu/c.php?g=339877&p=2287704>

Catalog: <http://cat.opal-libraries.org/search/X> (Select the RBI under the Collection dropdown menu)

Arnold Fellowships are for full-time residential research in the collections of the RBI. Fellowships are for a period of one to four weeks with a stipend of up to \$2,500, depending on the length of stay and travel expenses. Fellows will be encouraged to present their work to faculty and students and, depending on suitability, submit it for publication to *BACH: Journal of the Riemenschneider Bach Institute*.

Eligibility: Scholars who hold the Ph.D., doctoral candidates engaged in dissertation research, and independent scholars are eligible. Applicants may be U.S. Citizens or foreign nationals.

Deadlines: Applications are due 1 October and 1 April for research undertaken within one year of each date. Decisions will be made within 4-6 weeks of these deadlines.

Applications: Applications must include a 1000-2000 word research proposal, a one- to two-page curriculum vitae, a list of the materials at the RBI that will be used for research, and a proposed budget for travel and housing expenses. For applicants without a terminal degree, one letter of reference should also be submitted directly by referee to the e-mail address listed below. All application materials must be in English. Applications should be submitted as a PDF document to bachinst@bw.edu.

Opera as Institution: Networks and Professions (1700-1914)

An international conference jointly organized by the Universities of Graz and Salzburg November 23-24 2018

Department of Musicology, University of Graz, Meerscheinschlössl, Mozartgasse 3, A-8010 Graz

Conference Board: Daniel Brandenburg (University of Salzburg), Cristina Scuderi (University of Graz), Michael Walter (University of Graz), Ingeborg Zechner (University of Graz)

The performance of opera as musical genre demands specific institutional surroundings in order to provide the means for scenic and musical representation. Indeed operatic history, ranging from its beginnings in seventeenth-century Venice to today's globalized opera industry, is intimately bound to the history of institutions. This conference aims to gather internationally renowned musicologists whose research focuses on the institutional histories of European opera from the eighteenth to the end of the "long nineteenth

century". The intention of the conference is not to understand operatic institutions as locally distinct and isolated organizations, but rather perceive them as part of a transnational operatic network. The specific design of the conference enables to bring historical developments and shifts into account, and will lead to a deeper understanding of transnational operatic practices throughout the centuries. In addition, it will facilitate an international scholarly exchange on a complex and multifaceted topic in music history.

Conference papers will cover French, Italian, English, and German operatic institutions in Europe from the eighteenth to the "long nineteenth century" and address topics such as:

Production systems of French, Italian, English, and German opera

Political, legal, economic, and sociocultural surroundings influencing the institution of the opera and its international exchange

Professions in the business of opera (composers, singers, agents, impresari, orchestra musicians, dancers, stage designers, librettists, ...)

Networks of exchange between operatic institutions and their protagonists

Participation in the conference is free of charge. For passive conference participants no advance registration is required.

For further information on the program see the conference website: <http://www.institutionopera.sbg.ac.at>



49th Annual Meeting of the American Society for Eighteenth-Century Studies (Orlando, FL, 22-24 March)

Conference Report, Society for Eighteenth-Century Music Session "Musical Intersections"

Carlo Lanfossi

Hosted in one of the Disney hotels in Orlando, surrounded by amusement parks, the annual meeting of the American Society for Eighteenth-Century Studies took off on March 22nd in a location that was at the same time alienating and somewhat fitting. As a sort of late baroque extravaganza, the conference itself was as interdisciplinary as one could think, with 211 sessions and topics ranging from philosophy to non-human studies, from historiography to digital humanities, from pets and insects to reflections on "post-truth."

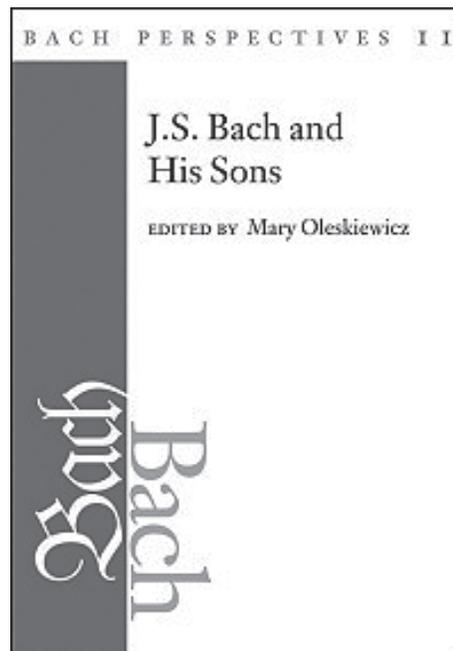
Amidst this variety of disciplines, musicology was fairly represented with a full session hosted by the Society for Eighteenth-Century Music entitled "Musical Intersections," inviting scholars to think about how to "situate music in culture, apply to musical subjects research methods or materials adapted from other disciplines, pursue transmedial relationships between music and other arts." The wide-ranging session, led by professor Douglass Seaton (Florida State University), featured three papers (the last one being read by the chair, as the inclement weather in the northeast prevented many presenters from flying to Orlando) whose topics lingered between music, performance studies, philosophy, and economy. As noted at the end of the session, each of the three talks were concerned with an "M" concept: Memory, Morals, and Market.

Book Reviews

Mary Oleskiewicz, ed. *Bach Perspectives 11: J.S. Bach and His Sons*. Urbana: University of Illinois Press, 2017. 208 pp.
Kimary Fick

The first talk, my own “Opera as Memory Machine: Listening Inscription in Eighteenth-Century Pasticci,” focused on three London pasticcis in which Handel was involved in different ways (*Muzio Scevola*, 1721; *Rossane*, 1743–8; *Lucio Vero*, 1747–8) to argue for a rethinking of the role of printed collections of songs as agents in the shaping of the pasticcio as a genre; it also reconsidered the pasticcis as forms of listening inscriptions, in which the score carried the aural preferences of both audiences and producers. The second paper, “Music for Social Pleasure: The Aesthetics of *Hausmusik* in the North German Enlightenment” by Kimary Fick (Oregon State University), began on the premise that amateur publications of music in the second half of the eighteenth century appeared to be simple and thus considered on a low scale in terms of aesthetical value. The paper called for a deep look into the periodic music publications that were meant for group performances, as social gatherings aimed at uplifting taste and morals. To show this, Fick explored—among others—the writings of Christian Garve, a representative of the popular philosophy movement of the late Enlightenment. The final paper by Nancy A. Mace (U.S. Naval Academy), “The Role of Music Sellers in Seeking Copyright Protection for Musical Compositions in Eighteenth-Century England” investigated the relationship between the first laws concerned with authorship in England between 1710 (Statute of Anne) and the end of the eighteenth century to argue that—even before the famous case of *Bach vs. Longman* (1777)—music sellers were actively using a variety of methods to avoid having competitors reprinting unauthorized material. The talk discussed various pieces of evidence and archival research, such as equity cases, newspaper ads, and printed music itself.

At ASECS 2018, music was not confined to the SECM session alone. Due to unfortunate programming, the paper by Michael Burden (Oxford University) entitled “Dancing to a Boxing Match: London Operatic Quarrels in the 1790s” was scheduled at the same time as the SECM session, thus preventing those presenters and the audience attending our society’s panel to be present at his talk. We had more luck with a later roundtable on “Phenomenology in the Empirical Eighteenth Century,” where it was possible to attend the paper “Learning by Feel: Touch and Musical Knowledge in the French Enlightenment” by Michael Weinstein-Reiman (Columbia University), and with the session on “Enlightenment in the Post-Truth Era” with the talk by Margaret Anne Doody (University of Notre Dame), “The Orphic Music of ‘Science.’” Fully interdisciplinary was the paper “Creating a Multimodal Digital Artifact of Slavery, Musical Passage” read by Mary Caton Lingold (Virginia Commonwealth University) at the session on “Slavery in the Caribbean.” Johann Mattheson was the subject of Ian D. Pearson’s paper, “What Johann Mattheson Said about the French Royal Academy of Sciences in *Das forschende Orchestre* to Vindicate his Practical and Aesthetic Approach to Musicianship for the Galant Homme.” Moreover, the Burney Society had a full panel called “Musical Burneys,” with papers by Cheryl Clark, Danielle Grover, and Devon Nelson to explore various aspects of both Charles Burney’s and his daughter Frances’s musical lives. The Mozart Society of America, too, had a full panel with papers by Alyson McLamore (“Mozart in the Middle: London’s ‘Musical Children’”), Steve Machtinger (“Mozart and the Contested Meaning of Genius”), and Adeline Mueller (“Revising the Age of Reason: Mozart, Childhood, and Jewish Conversion in the Habsburg Monarchy”).



The eleventh edition of *Bach Perspectives* is devoted to J.S. Bach and his five (yes, five) musical sons. *J.S. Bach and His Sons* contains five essays that range from topics on the Bach family’s dynamics (Robert Marshall), Bach family members and the music rooms at the court of Frederick the Great (Mary Oleskiewicz), an investigation into C.P.E. Bach’s keyboard style (David Schulenberg), and the study and discovery of primary sources (Evan Cortens and Christine Blanken). Each chapter offers a new perspective on the topic of “Bach and sons,” with detailed and meticulous analysis, and opportunities for expanding the field of research.

Commencing the collection is Robert Marshall’s “Father and Sons: Confronting a Uniquely Daunting Paternal Legacy,” which orients the relative successes and failures of the Bach sons in relation to the immense paternal and musical influence of the great church composer. Marshall weaves biography, primary source accounts, musical style comparison, and self-admitted conjecture on the psychological dynamic within the Bach family. Applying a Freudian, Oedipal analysis of father and sons, Marshall poses many unanswerable questions, such as the impact of the death of Maria Barbara along with Sebastian’s absence during that period on Friedemann (8), and Emanuel Bach’s intentional defiance of his father’s influence in forming his original musical style (9–14). Marshall not only addresses Bach’s three best-known sons, but also introduces his two lesser-known musical sons, namely Johann Gottfried Bernhard Bach (1715–1739) and Johann Christoph Friedrich Bach (1732–1795). Bernhard, according to Marshall, was “a source of endless pain, embarrassment, and heartbreak to his father” (15), dying at a young age with unpaid debts. Friedrich Bach, on the other hand, had a very simple and successful career at the Bückeburg court (16–17).

In “Keyboards, Music Rooms, and the Bach Family at the Court of Frederick the Great,” Mary Oleskiewicz thoroughly documents all of the performing spaces and keyboard instruments in and on which the Bach family members may have played in the palaces of the Court of Frederick the Great, including Rheinsburg, Charlottenburg, the Potsdam Stadtschloss, Sanssouci, the Berlin Stadtschloss, Breslau, and the New Palace at Sanssouci. Oleskiewicz provides a weblink to very helpful supplemental material online, including floor plans and images of music rooms and instruments. Unfortunately, the text itself does not direct you to the online images, likely so that the chapter can function without its online component. I would recommend reading with the webpage open, as these images add a more comprehensive scope to her text. She also provides many detailed tables that will certainly be useful for further study for others pursuing similar topics. One of Oleskiewicz’s most intriguing conclusions from her study is the location in which J.S. Bach met Frederick II. The encounter was previously believed to have taken place at the Potsdam Stadtschloss because the building of Sanssouci was incomplete. Through her thorough research of room arrangements and her knowledge of Frederick’s occupation of residences, she determined that Sebastian Bach likely met his son’s employer at Sanssouci (42–43). This chapter is dense and could have stood on its own as an important study without including anything about the Bach family. With that said, the essay certainly contributes a great deal to our understanding of the performance of music at Frederick the Great’s court.

David Schulenberg provides a detailed stylistic analysis of the keyboard music of Sebastian’s arguably most successful son in his chapter, “C.P.E. Bach’s Keyboard Music and the Question of Idiom.” Schulenberg wrestles with the anomaly that Emanuel’s keyboard music is, on the one hand, playable on any kind of keyboard instrument, yet on the other, it is also nuanced for the most up-to-date instruments. Dividing the repertoire into the three idioms of “speaking,” “symphonic,” and “comic,” Schulenberg traces the development (or evolution, to use his term) of these stylistic features in C.P.E. Bach’s keyboard music across his output (90). Schulenberg’s deep familiarity with Emanuel’s oeuvre, along with his insightful analysis, is (as always in his texts) impressive. He approaches this music as a performer-scholar, considering the keyboard idioms from a perspective of technique and expression, and also demonstrating an understanding of the nuances of each type of keyboard available to and used by Bach throughout his career. The analysis is compelling, and I find such a deep dive into the compositional style of the Berliner Bach important for understanding this difficult repertoire. Schulenberg’s reading of the development of Bach’s style over his career as purely “evolutional” is a bit problematic, as it ignores any relation to aesthetic shifts occurring over the course of the century (85–87). While I enjoyed Schulenberg’s virtuosic display of analysis—an analytical equivalent to the composer’s own fantasias—and find these idioms a significant step to understanding Emanuel’s style, the chapter needed more aesthetic and cultural considerations to be well rounded.

Evan Cortens continues the conversation on vocal music performance in eighteenth-century Germany, started by Joshua Rifkin, Jeanne Swack, and Daniel Melamed, by turning to C.P.E. Bach’s liturgical performances in Hamburg in his chapter, “Voices and Invoices: The Hamburg Vocal Ensemble of C.P.E. Bach.” This essay offers a view of Emanuel Bach that is less explored in modern literature: that of his work as composer and director of vocal

music at the Hamburg church. Through meticulous research into the church’s invoices considered in relation to an analysis of the vocal parts, Cortens came to the significant conclusion that Bach at times used multiple singers per physical part in the performance of liturgical music. The primary reason for this practice, however, was likely not aesthetic: Cortens suggests that there is evidence that Bach’s soprano and alto singers were not up to par in performing the music (130–131). In addition to the eight salaried musicians (one of each soloist as well as a ripienist), he often had to augment the ensemble with two more vocalists to accommodate lack of ability in his choirboys.

Finally, Christine Blanken unpacks the contents of a veritable treasure chest she discovered in a forgotten box from the Breitkopf archive in her chapter, “Recently Rediscovered Sources of Music of the Bach Family in the Breitkopf Archive.” Blanken carefully outlines the attribution practices as established thus far in Bach archival research, then provides a speculative history of the box that contains thirty-five unknown sources comprising seventy compositions, mostly by J.S. Bach. This box managed to remain hidden through the firm’s 1836 auction and survived the 1943 bombardment of Leipzig. It was first catalogued in Sächsisches Staatsarchiv in 1962, but was again overlooked in 1990, and was only brought to light in the creation of a new catalog in 2012–2013 (132–136). The find is groundbreaking in itself, as this collection contains early manuscripts of works by J.S., W.F., C.P.E., and J.C. Bach. Blanken points out some interesting observations about these sources that warrant further study. For example, early manuscript copies of BWV 913 and 914 include performance indications not normally found in Bach’s manuscripts of organ music. She suggests further research will offer information on the performance practices of the *stylus phantasticus* (136). Also in the archive are trio sonatas by W.F. Bach that provide insight into Friedemann’s pedagogical approaches with his student, Sara Levy (147). There are a number of sinfonias attributed to C.P.E. Bach and J.G. Graun that are likely spurious and used for concert societies in Leipzig (149–154). And finally, manuscripts of early sinfonias of J.C. Bach demonstrate a greater circulation of his music in Leipzig while he was living in Milan than was previously believed. Their likely use as performance parts for Hiller’s *Grosses Concerts* offers clues to Leipzig’s concert life after the Seven Years’ War and the transmission of the youngest Bach’s music before his fame in London (157–171). Blanken’s work in this newly-found box of the Breitkopf archive will certainly inspire further research as more and more eighteenth-century scholars get their hands on it.

Overall, the contributions in this collection to the study of J.S. Bach and his musical sons offers a variety of complementary approaches in this well-produced volume. The text includes many beneficial tables, clear reproductions of manuscripts, and a very useful and detailed index, and appears to be lacking any recognizable errors. *J.S. Bach and His Sons* not only offers new perspectives on the Bach family, repertoire, performance practices, and performing spaces, but ultimately provides the reader with opportunities for further study.



Anna Steppeler



Stewart Pollens's latest volume on Bartolomeo Cristofori is a welcome addition to scholarship on this seminal figure in the invention and development of the early piano. Following on from his work on Antonio Stradivari, Pollens sees Cristofori as an equally important figure with a comprehensive study such as this "long deserved and well overdue." The book is marketed as the first comprehensive study of the life and work of Cristofori, and is, indeed, the first scholarly monograph dedicated to Cristofori to be published in English. It builds on material published in Pollens's previous book *The Early Pianoforte* (1995), delving substantially deeper on ideas touched therein and with a wealth of new information regarding Cristofori's surviving harpsichords, clavichords, and pianos. The undoubted strength of Pollens's work is his deep understanding of the inner workings of the instruments, but there is more to this volume than an organological survey.

Pollens's opening two chapters treat Cristofori's life. The first addresses Cristofori's time in Padua, about which very little is known, and the second of his life at the Medici court in Florence. Here Pollens provides a wealth of archival material, detailing the accounts of Cristofori's workshop and working chronologically through the instruments built during this time, including extensive quotation from the Medici inventories and the surviving bills submitted by Cristofori. Sections on the initial reception of Cristofori's invention, his will, and the now-lost portrait (by "AET," dated 1726) add further color to Pollens's account.

The third chapter begins the real substance of the book: an extensive exploration of Cristofori's work. Here Pollens considers systematically the ten instruments by Cristofori that survive today, noting that there is much misinformation over his extant instruments in the current literature. Beginning with Cristofori's harpsichords, spinets, and clavichords, Pollens works his way to the three pianos of 1720, 1722, and 1726. Every instrument is treated extensively with technical description, discussion of pertinent details and any restoration work that has been done, tables of measurements, and copious images. Pollens completes the chapter with a consideration of the "Cristofori school" of piano building, represented by Cristofori's assistant, Giovanni Ferrini, and Domenico

del Mela, whose family seems to have had a connection with Cristofori (though as Pollens says, the connection between Domenico del Mela himself and the "del Mela ladies" of Cristofori's will is unclear) (74-75, and 201-203).

It is in his writing about the instruments themselves that Pollens especially shines. His writing on Cristofori's three surviving pianos is engaging, and, although the wealth of technical information is clearly written for the specialist, much can be gleaned from his lively comparison of instruments and attention to detail. His use of Scipione Maffei's 1711 interview with Cristofori, reproduced in full, provides a robust historical grounding for the ensuing discussion, and Pollens's own extensive knowledge of the 1720 instrument, in the collection of the Metropolitan Museum of Art for which Pollens served as conservator, adds a particular human touch to the chapter (see, for instance, 164-166).

The fourth chapter sets Cristofori in the context of musical life in Florence and touches on some interesting ideas: of all the chapters, it is perhaps here that one wishes for some more expansive treatment of what was a vibrant musical environment and of Cristofori's place in it. Nevertheless, Pollens gives a good overview with some tantalising glimpses of Cristofori's involvement with a comedia at one of the Medici villas and the earliest pieces written for his new instrument: the footnotes will easily direct the interested reader to further contextual information.

The fifth and final chapter is a return to Pollens's best, and his discussion here of Cristofori's influence on other builders is assured, though lightly wears his extensive practical knowledge of the instruments. Considering in turn Spain, Portugal, Germany, and France, Pollens examines some of the earliest instruments and, as elsewhere in the book, pertinent quotation from historical materials greatly enlivens the narrative. His considerations of the work of Silbermann and Erard in the light of their potential engagement with Cristofori's instruments are particularly striking, but in general this chapter is undoubtedly a highlight of the book.

The volume is richly illustrated; numerous photographs of the instruments discussed and their details sit alongside Pollens's own schematic drawings and x-ray images. Pollens's decision to reproduce images of the original sources in many places, for instance some of Cristofori's extant bills, is a further nice touch, allowing the reader to see the original in conjunction with Pollens's transcription and translation. In general, the extensive amount of primary source material Pollens quotes in the book, without fail both in its original language and in translation, is a great strength, providing as it does much material of interest to the scholar. Especially of use to English language scholars is Pollens's use of the recent work done by Italian scholars, such as Michele Nisoli's doctoral work on Cristofori's early years and the book's bibliography reveals an impressive array of sources for further study.

Pollens's enthusiasm for and love of his subject show readily, and the technical chapters can be freely absorbed by someone with minimal technical knowledge, just as by the specialist. The book will evidently be of great interest to any with a strong practical and organological interest in the piano, from builders and conservators, to scholars of the early piano and its keyboard contemporaries. That said, the wealth of technical elements should not limit the book's audience, as there are many fascinating details to be gleaned from the volume, and many scholars interested in the (keyboard) music of the period could gain from this exploration of the work of a skilled instrument maker.

Reichardt's Review of Handel Concerts in London¹

Beverly Jerold

If we could travel back to the age of Bach and Handel to hear how music was performed, we would often be disappointed. Technology is unnecessary for music composition, but can greatly enhance performance. For example, early sources reveal that many musicians are not born with the ability to sing or play pleasingly in tune. In contrast, the music we hear every day provides automatic ear training and many other benefits. Since we cannot imagine a world that had never experienced our concepts of refined tone quality, consistently good intonation, and rhythmic accuracy, our reading of early sources may be colored by modern assumptions. Some of these are called into question by the Berlin court Kapellmeister Johann Friedrich Reichardt's report of two Handel concerts he heard in London in 1785.²

The first was *Samson* at the Drury Lane Theatre, whose entrance was in a dirty alley and down some steps, as in a beer hall. In the foremost loge, almost on the stage of this small, plain theatre, were King George III and the Queen. Some disorderly young chaps settled themselves very close to the king's loge, making an unruly disturbance during the performance—mostly mockery of the singers—such as Reichardt had never heard at the worst German theatre. One of them took loud delight in the stiff enunciation of the singers, who made a point of thrusting out each syllable extremely firmly and distinctly. Particularly in the recitatives, Mr. Reinhold attacked the difficult words with such pedantic preparation, executing each single consonant so elaborately that one would often have had time to look up the word in a dictionary.

"But what I wouldn't have given for a better musical performance," declares Reichardt. "The singing was often downright poor. In comparison, the instrumental music was much better, at least the string instruments. The blown instruments were often intolerably out of tune." As first violinist, Mr. Richards led the orchestra just passably. Because of the many participants, the choruses made more effect than they usually do in Germany, but were nevertheless disappointing: "Often the choral singing was filled with screaming from the most wretched voices. Miss George and Miss Philips, the principal female soloists, were very mediocre indeed, frequently singing heartily out of tune, while Messrs Quest, Norris and Reinhold were deplorable, and often bellowed like lions." Reichardt's observations are confirmed by Charles Burney's letter of 1771 to Montagu North in which he complains that English "singing must be so barbarous as to ruin the best Compositions of our own or of any Country on the Globe" until they have music schools and better salaries.³

After the first part of *Samson*, a little girl played a modish concerto on the fortepiano. Reichardt's footnote quoting *The Morning*

1. Reprinted with permission from *The Newsletter of the Friends of the London Handel Festival* 71 (2018): 14–19.

2. Johann Friedrich Reichardt, "Briefe aus London," *Studien für Tonkünstler und Musikfreunde*, ed. F.A. Kunzen and J.F. Reichardt (Berlin, 1792/93), *Musikalisches Wochenblatt* (MW) portion, 130ff., 137ff., 147f., 171f. According to Walter Salmen, *Johann Friedrich Reichardt* (Freiburg and Zürich: Atlantis, 1963), 57ff., Reichardt attended these London concerts in 1785.

3. A. Ribeiro, ed., *The Letters of Dr. Charles Burney*, vol. 1 (Oxford: Clarendon Press, 1991), 96.

Post for March 12 suggests that the composer often took the blame for a wretched performance:

At the Oratorio yesterday evening Miss Parke... performed a concerto on the Piano Forte... her execution was such that a veteran in the profession might not be ashamed to imitate. This... was a sufficient compensation for three tedious Acts of Handel's worst Composition.

Standards varied dramatically between this program for the general public, even though it included royalty, and one exclusively for the upper class. On March 12, Reichardt heard the Concert of Ancient Music, limited to music more than 25 years old, and sponsored by a society of 300 subscribers from the court and highest nobility. Since even the most respected musician could not be admitted, the famed German soprano Gertrud Elisabeth Mara had to use all her influence to enable Reichardt to hear some of Handel's music that was completely to his liking.

This concert's hall, an oblong of more pleasing form and appropriate height than the Drury Lane Theatre, was just large enough to accommodate an orchestra of very considerable size and the subscribers. Seating on the floor began in the middle of the hall, leaving a substantial space between the first row and the orchestra, leading the frequent-traveller Reichardt to comment about conventional orchestral volume level:

I very much like having the instruments at a distance, for when they are close, particularly the string instruments whose every separate, strong stroke is always a powerful shock, it makes an extremely adverse, and often painful, long-lasting impression on my nerves.⁴

Mara and Samuel Harrison were the principal soloists; Wilhelm Cramer, the concertmaster; and Mr. Bath, the organist. The orchestra was large and the chorus adequately strong. In the chorus from Handel's *Saul*, "How excellent thy Name, O Lord!", Reichardt found more good voices than in the program the day before, particularly since several Royal Chapel choirboys, some with very beautiful voices, participated. But for the most part, the lower voices were the same, and again just as harsh and screaming.

Reichardt was pleased that Handel's second concerto grosso, which is so different from their present instrumental music, was performed well and strongly, with its own character. In his youth, this work's simple, harmonically compact music had made a strong impression. Today, he therefore expected nothing more than what it really is, so he readily found it pleasurable. But it will be a disappointment to those who think that the title "concerto" promises a display of the principal player's skill with difficult passages. The principal parts do not have as many difficult passages to execute as each part in the easiest new Haydn symphony: "We can regard them as a document showing the character of instrumental music at that time. From this we can judge the great progress instrumental music has made in the last thirty years." Yet this type of instrumental music presents its own very great difficulty for execution:

4. Reichardt, *MW*, 137. "Diese Entfernung der Instrumente [that] für mich eine sehr angenehme Wirkung: den ihre Nähe, besonders die der Saiteninstrumente, deren jeder einzelner starker Strich immer eine gewaltsame Erschütterung ist, macht auf meine Nerven einen höchst widrigen oft schmerzhaften und lange fort-dauernden Eindruck."

...something that... should be the foundation of everything else. *Good intonation and larger tone*. Music affects the listener only when it is completely in tune and strong. When performed with correct intonation and large tone from all the instruments, this concerto's melodic clarity and rich harmony has to make a far stronger effect on the listener than the greatest technical difficulties... Whoever knows the enormous difficulty of achieving this will not be surprised that I found both of these qualities today only with Mr. Cramer, who played the principal part. Yet no single measure offered him the opportunity to show his superior skills that are so admired in Germany.⁵

Since Reichardt's 1776 manual for professional ripienists (*Über die Plichten...*) prescribes exercises that are mastered today by young children, string technique, even at that time, was extremely low by our standards.

Hearing Mara (for the first time since she left Berlin) in a scene from *Giulio Cesare*, Reichardt found that grandeur and fullness of tone had been added to her qualities of strength, clarity, intonation, and flexibility. "How she sang the great, noble scene from Handel! It was evident that Handel's heroic style had influenced the spirit and even the voice of this exemplary artist." And in Handel's "Affani del pensier un sol momento" from *Ottone*, he was profoundly moved, for she conveyed the text as from the soul. After the intermission, Mr. Harrison sang "Parmi che giunta in porto" from *Radamisto*:

With a tenor voice that is not strong but nevertheless very pleasing, he sang this *Cantabile* completely in accord with the old style in which it is composed: that is, without any additions of his own, thereby giving the audience and me great pleasure. Mr. Harrison performed even the very simple figures... exactly as they appear in Handel's work, and sought to give the piece its due only through fine tone quality and precise, clear execution. And that is very praiseworthy. Melodies and finished compositions like Handel's arias tolerate no alterations anywhere. His melodies have such a finely chosen meaningful, expressive succession of notes that almost anything put between them is certainly unsuitable or at least weakening for the word being sung. The construction of his basses and harmonic accompaniment is such that no singer can easily change three notes without creating a harmonic error. All of Handel's melodies... can produce the desired effect on the present listener only when we want *their* effect to be the one heard. All new trimmings remove from the listener the impression that the venerable old style gives him and in which alone he can enjoy such music.⁶

Then Reichardt describes the contrasting style of composition heard in Mara's performance of Johann Adolf Hasse's "Padre perdona oh pene!":

Hasse's style presumes an inventive singer, and whole sections intentionally sketched out only in outline, are expected to be embellished by the singer. At that time in Italy, the

new, more opulent singing style arose hand in hand with the luxuriant dramatic style in composition. Hasse availed himself of this all the more since his wife, Signora Faustina Bordoni, was one of the principal female singers in the new lavish style. Just as the old bachelor Handel worked only for his art and himself, so did Hasse work for his wife and similar singers.

Nevertheless, Hasse did not approve of extravagant additions, as seen in his letter to Giammaria Ortes (a sample of Faustina's own embellishment is modest).⁷ While most major composers followed Handel's practice of leaving little, if anything to the singer's discretion, secondary, mostly Italian composers catered to Italian singers' desire for a skeletal melodic line to decorate.

To close the concert, Mara sang a recitative and aria from Handel's *Ode for St. Cecilia's Day*, followed by a full chorus from the same. According to Reichardt's text, this concert's success was owed to the soloists Mara and Harrison, a much better physical space, and Cramer's orchestral leadership. Cramer was clearly exceptional—with no metronome training available, many leaders were afflicted with the same rhythmic instability as their players.

How did Handel view singers' additions? Consider John Hawkins: "In his comparison of the merits of a composer and those of a singer, he estimated the latter at a very low rate."⁸ Handel would not have tolerated the harmonic errors that characterized most singers' own embellishments. But where did they add the embellishment that Burney mentions in his *General History of Music*? The answer lies in his account of Handel's "Rival ti sono" from *Faramondo*, written for the castrato Caffarelli: "In the course of the song, he is left *ad libitum* several times, a compliment which Handel never paid to an ordinary singer." Here, and in other Burney citations, Handel did not permit routine alteration, but restricted it to places left bare for this purpose, such as very brief *adagios* or the close of a section. Perhaps this kept peace with Italian singers, while protecting his work. Compare any of his conventional arias with a truly skeletal *largo* he wrote for Caffarelli in *Faramondo*. According to Burney, "Si tornerò" is "a fine out-line for a great singer."⁹ Here, the singer is expected to add notes, but nearly all of Handel's other arias are fully embellished, except for occasional measures. Our belief that a *da capo* should have additional embellishment derives solely from Pier Francesco Tosi, a castrato who wrote when skeletal composition was fashionable in Italy. There is no reason to apply his advice to arias that the composer embellished adequately.

In sum, Reichardt's account reveals standards and aesthetic values different from our own. If we had never known such things as recording technology, the metronome, period instruments that play up to modern standards, and high-level conservatory/general education, there would be no musicians with today's advanced technique. From Reichardt's text and his definition of Handel's style as "heroic," it is apparent that tempi and embellishment were restrained, and that full-bodied tone was desirable.

7. See Beverly Jerold, "How composers viewed performers' additions," *Early Music* 36, no. 1 (2008): 95–109.

8. John Hawkins, *A General History of the Science and Practice of Music* (London, 1853; reprinted New York, 1963), 870.

9. Charles Burney, *A General History of Music, from the Earliest Ages to the Present Period*, ed. Frank Mercer, vol. 2 (London, 1789; New York: Harcourt, Brace, 1935), 819–20.

5. Reichardt, *MW*, 138f.

6. Reichardt, *MW*, 171: "Solche Melodien und ganze Zusammensetzungen, wie *Händels* Arien sind, vertragen durchaus keine Änderungen."

Music and Liturgy: The Requiem in G minor by Joseph Kainz (1738-1810)

Marie-Claire Taylor

The Requiem in G minor by Joseph Kainz (ca. 1767) shows a unique awareness of the requiem liturgy that it accompanied.¹ Kainz was not a well-known composer, since contemporary accounts of the Augustinian are rare yet throughout Vienna. His Requiem in G minor was one of the most commonly found requiems of the eighteenth and nineteenth centuries. The work is found in sixteen sources, a greater number than the requiems by Kainz's better-known contemporaries.² The overall structure of Kainz's Requiem in G minor, including the interaction of the choir with the orchestra, reflects a heightened sense of liturgical awareness. As a priest, Kainz was familiar with the liturgy, since he was regularly required to offer the rite himself. Such familiarity must have affected his approach to text setting in his many masses and requiems that were written for the Viennese Augustinerkirche where the priest was the Regens Chori.

The Augustinerkirche required the performance of many requiems. The requiem was an important genre in the eighteenth and nineteenth centuries due to the many occasions that called for the musical accompaniment to its corresponding liturgy. The All Souls Day octave, a week that featured daily performances of the requiem every year, was recognised with much pomp throughout Vienna, and these ceremonies were especially elaborate at the Augustinerkirche. Aside from this octave, the court offered many requiem liturgies in memory of the imperial family and high-ranking nobility. These masses took place in the Augustinerkirche, and such occasions sometimes required the composition of new works.

In addition to the activities of the court, the requiem was frequently offered by the brotherhood of the Augustinerkirche, the Totenbruderschaft.³ This confraternity's devotions concentrated on remembering the dead, part of which included many requiem liturgies, and their activities were likely to have been one reason why Kainz wrote many requiems. Kainz composed up to nine works in the genre, seven of which are still extant, and such a number was uncommon among sacred music composers. The Requiem in G minor was likely to have been written for the ceremonies of the Totenbruderschaft, since it was composed around 1767 when many requiem performances were sponsored by the brotherhood in the Augustinerkirche. Performance dates on some Augustinerkirche sources for Kainz's requiems show that the priest's works were used monthly—sometimes weekly—for many years throughout the 1760s and 1770s.

1. Dates given in Bruce MacIntyre, *The Viennese Concerted Mass of the Early Classic Period* (Ann Arbor, Mich.; UMI Research Press, 1986), 9.

2. For example, the Requiem in C minor by Hofkapellmeister and Domkapellmeister Georg Reutter II was once found in eight sources (two are now lost), and this is his most popular requiem. The Requiem in C minor (1793) of Johann Georg Albrechtsberger, Reutter's eventual successor at Stephansdom, is found in twelve sources.

3. Geraldine M. Rohling, "Exequial and Votive Practices of the Viennese Bruderschaften: a Study of Music and Liturgical Piety" (PhD diss., Catholic University of America, 1996).



Augustinerkirche

Around the time the Requiem was composed, even though liturgies and their musical accompaniment were at an all-time high, according to some, the focus on the rite itself was at an all-time low. Masses were described as "church concerts with liturgical accompaniment."⁴ Many works were concerted masses that favored highly orchestrated textures with frequent soloistic vocal and instrumental display. Such writing could mean that the words were obscured in the texture, the delivery of text being the point of a sacred work, liturgically speaking. In addition, such musical textures could result in movements exceeding their allotted time in the rite, resulting in the situations where "the celebrant often tried to continue with the offertory even while the choir was still singing the Credo."⁵ The papal bull *Annus Qui* (1749) had attempted to change musical practice within the liturgy to ensure that focus came back to the rite. However, in Vienna, throughout the 1760s,

4. Joseph Jungmann, *The Mass of the Roman Rite: Its Origins and Development (Missarum Sollemnia)*, trans. Francis Brunner (London: FA Brunner, 1959), 149.

5. *Ibid.*, 149.

much of this change was yet to occur. It was some twenty years later, when Joseph instituted his church reforms that practice changed considerably, which included implications for musical composition, particularly concerning clarity of text and brevity in works.

In his Requiem in G minor, Kainz employed an aesthetic that was different to that of many sacred music composers in their liturgical works. On the whole, writing in the requiem genre was more conservative than that of the concerted mass, seen through the frequent occurrence of homophonic choral passages, sparsely decorated solo passages (if such solo material did appear), and the use of subdued orchestral writing. Though, even when compared to requiems by other composers, Kainz's Requiem was still particularly liturgically sensitive, as seen in its treatment of the requiem text.

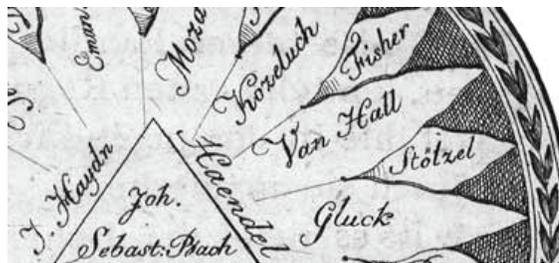
The Requiem in G minor is a brief work, at 237 bars, but the majority of the work sets the full text of each movement, apart from the Kyrie and Sequence. The Kyrie almost adheres to the three-part incantation made by the priest—missing one Kyrie of the prescribed three in the two Kyrie sections. Such a structure was unusual in the requiem genre, since this movement was almost always a fugue. The Sequence omitted the most significant text of the work, as only six of the nineteen stanzas are included. However, according to the liturgical rubrics, the minimum required of the Sequence text was the beginning *Dies Irae* and the final *Huic ergo* stanzas.⁶ The Offertory was set in full, unusual for a work of such brevity. The Sanctus and Benedictus were so brief that the pair could have been performed before the Consecration, the liturgical high point of the mass. Such immediately successive performance was more liturgically desirable, since the two movements comprised the same prayer. The Agnus Dei and Communion were set consecutively to reflect the custom of co-joining both these movements and also prevent possible substitution of the Communion text for a motet.

The delivery of the words by the choir was at the forefront of any texture in the Requiem in G minor. Kainz's vocal writing contains an economy of repetition and melisma, meaning that clarity of text was always paramount. Kainz employed textures similar to the chant that the priest interjected around the requiem movements when offering the rite and such choral declamatory textures appear particularly at the beginning of movements. The Introit opens with choral content in this manner, seen with quicker note values and limited pitch content, immediately beginning the work with an aesthetic reminiscent of plainchant.

Joseph Kainz approached the composition of his works from the standpoint of a priest who understood the liturgy rather than a composer, trying to make the music as interesting as possible while working within the constraints of the liturgy. Kainz's Requiem in G minor shows a high regard for the text, and strictly speaking, its delivery was the entire point of any sacred work. While the musical material is simple, it inspires profundity by letting the solemn words ring out. Though Kainz has remained forgotten for some time, his works now deserve renewed attention, if only on the basis that they can be found so frequently for someone who has no reputation beyond sources for his music.

6. Franz Xaver Haberl, *Magister Choralis: A Theoretical and Practical Manual of Gregorian Chant for the Use of the Clergy, Seminarists, Organists, Choir-Masters, Choristers, & c.*, ed. & trans. Nicholas Donnelly (Ratisbon; New York: F. Pustet, 1892), 114.

continued from page 1



Wanhal's "ray" from "The Sun of German Composers"

fulfilled my WWII service to Uncle Sam there. It was about forty miles from New York City, with a frequent train connection. It was possible to attend professional concerts, to study trombone, piano, cello, theory, and composition, and to meet many distinguished musicians who performed. Because it was so close to the city, I even got to perform on a regularly-scheduled program (whose theme song I wrote) on the New York radio station WNEW. The station WQXR, whose director loved Mozart, was my favorite. Four years of maturation: hearing, studying, and performing all kinds of music (including jazz).

When the war ended in 1946, the next big step led me (and some of my fellow GI's) back to Ann Arbor—familiar territory, but oh, so different! But what was my goal? The only thing certain was that I would be a musician, but I was not interested in teaching a high school band in the brave new world. How would I support our family? Would I be a trombonist in a symphony orchestra? Hmm! What, in a practical sense, was the "real world"?—so much uncertainty!

Our arrival back in dear old Ann Arbor was coincidental with Alfred Einstein's important and much-anticipated book, *Mozart, His Character, His Work*, published in 1945. One of the first books I bought (with the GI bill!), it must have been put on the book dealer's shelf the day I arrived! It was the first book I read, because Mr. Moz was my man—the man who invented music. I was in love with his symphonies, concertos, operas, etc., with their predominating lush, harmonically-infused melodies, richness of minor mode and chromatic harmonies, and tantalizing forms: *Figaro*, *Così fan tutte*, the G minor quintet, concertos for piano, clarinet, horn, and in general, with music of the eighteenth century.

But a few years later, when it was necessary to choose a dissertation subject, I was not allowed to specialize in the music of Mozart or Haydn because "true understanding of the period will result from . . . investigations of secondary composers" (quoted from the introduction of my 1956 dissertation). Thus, I took the advice of Mr. Einstein and Jens Peter Larsen, the Danish scholar who in 1939 had published *Die Haydn Überlieferung*, the most important study of Joseph Haydn. Particularly helpful was the thematic catalogue of Vanhal's symphonies that Professor Larsen had made as he sought and studied Haydn's symphonies, and this he presented to me as a basis for the one I was making. My dissertation, *The Symphonies of Johann Vanhal*, was based on the information and symphonies listed in the catalogues of the big research libraries such as the Library of Congress, the British Museum, the New York Public Library, and the many European archives list-



Paul Bryan

ed in sources like Robert Eitner's *Quellenlexikon der Musiker und Musikgelehrten* and François-Joseph Fétis's *Biographie universelle des musiciens*. Seventeen early symphonies were identified, enough to make a satisfactory study. The necessary dissertation was done; I could get on with my life.

But in a few years, it was obvious that I had merely opened a can of musical worms; only the surface had been scratched. I had studied and published about only the first movements of seventeen symphonies and knew where many manuscript copies could be examined, although there appeared to be none with direct connections to him. Clearly more information about his life and about his symphonies could and should be found. Propitiously and miraculously, a colleague returned from a semester of study in Italy supported by a grant from the Chapelbrook Foundation and she suggested that they might also be willing to consider the same for me. The juices were already flowing, and I realized: that's the real purpose of sabbatical leaves. By being in Vienna without teaching responsibilities, it would be possible to travel and examine his symphonies and find out about the man and his compositions as well as the environment in which he lived. Inquiry at the appropriate places showed that it was indeed possible, even for the band director, to get a sabbatical leave even though he/she was not a member of Duke's graduate faculty. A grant plus a leave equals a year. So in August 1967 the Bryans—Ginny, Paulie, Libus (Elizabeth) and I—were on the *Statendam* in New York harbor pointed in the direction of Vienna. Packed with my living necessities was a new camera with mounting stand and a back-lighted box for tracing handwritings and watermarks in paper.

The results of the year 1967–68 living in Vienna with my family and traveling to archives throughout Europe were spectacular. The symphony study continued far beyond the dissertation and resulted in *Johann Baptist Wanhal, Viennese Symphonies: His Life and Musical Environment* (the 557-page “big red book”) that was pub-

lished in 1997 and received the MLA's Vincent H. Duckles award. The statement that it was the “best book-length bibliography or other research tool in music published in 1997” accompanied it.

As director of the Duke Wind Symphony, I can report that the Bryan family year in Vienna spawned another spectacular result: five semester-long programs in Vienna (1973, '75, '78, '84, and '87) for several hundred students in which I, through the good graces of Duke University, arranged for housing, classes geared to such items as the famous opera and the Austrian government (taught by a member of the parliament), travel to other exciting centers including Budapest, Graz, Prague, Venice, and others where we performed, sometimes with local groups, such as the Stadt Haag in Austria and Cheb and Prague at the Hochschule in the Czech Republic—particularly interesting when the Russians were in control...

Following the Bryan's year in Vienna, I continued to travel, study, and publish about a variety of subjects (even including assisting a former student to write a book about me: *PB—Who He?*) My disagreement with H.C. Robbins-Landon's insistence that, in Haydn's early compositions, horns in B-flat should always be performed as B-flat alto, prompted my study of Haydn's and Mozart's works. In 1975, while the DWS was in Vienna, I traveled from Vienna and read a paper on the subject in the International Haydn Conference in Washington, D.C. In addition, I also participated in other musicological conferences in Bologna (1985 and 1987), Cardiff, Cologne, Prague, and Strasbourg.

My most recent publication is “Johann Baptist Wanhal,” in A. Peter Brown's *The Symphonic Repertoire: The Symphony in the Eighteenth Century* (pages 526–41). My eighteenth-century musicological closet also contains further grist for my mill should it be desirable.

I'm proud to say that I was involved in the planning and founding of both the Society for Eighteenth-Century Music and the Johann Baptist Wanhal Association, and I am thrilled to have received special recognition from both. I'm grateful to the scholars (my teachers) who welcomed me back to Ann Arbor, MI in 1946 and who guided my life and career toward studying the history of music in the eighteenth century as seen through the eyes and ears of Wanhal, who lived in Vienna at the same time as my longtime heroes Mozart and Haydn, and that in turn, I was able to enrich the lives of my students, who tell me that happy dreams of Vienna are a permanent fixture in their lives—as they are in mine!



SECM Events at AMS 2018 – San Antonio

General meeting of the Society for Eighteenth-Century Music

Friday, 2 November 2018 from 6:00–6:15 p.m. in Texas B

Joint reception (“Eighteenth-Century Music at Fifteen”)

Friday, 2 November 2018 from 6:15–7:30 p.m. in Texas B, hosted by the eighteenth-century societies (SECM, Haydn Society of North America, Mozart Society of America, American Bach Society, and the American Handel Society). This reception will honor the fifteenth anniversary of the Cambridge University Press journal, *Eighteenth-Century Music*, and will follow the SECM general meeting.